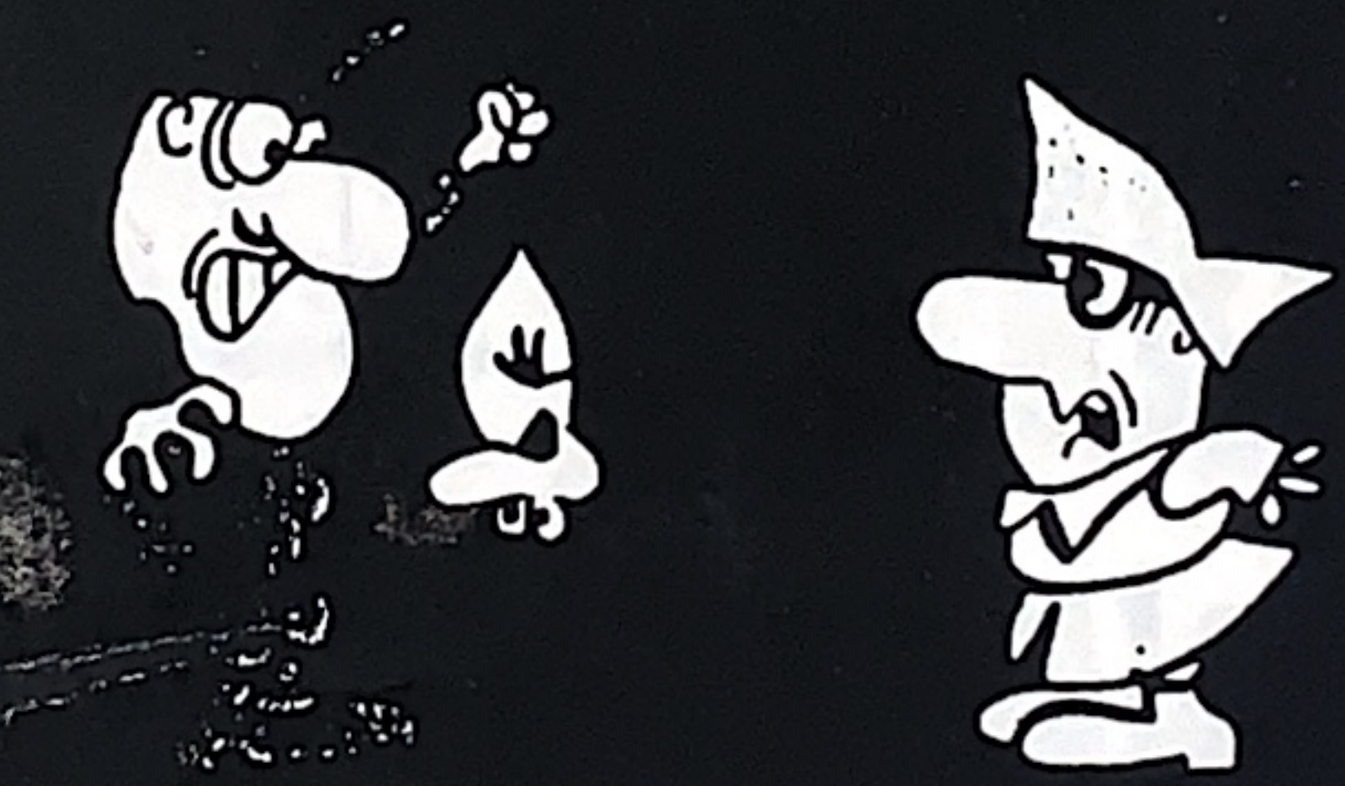
ASIFA EAST

ANYMATOR

BORIVOJ DOVNIKOVIC

ALSO IN THIS ISSUE:



ANIMATION FROM ZAGREB

Museum of Modern Art
Tuesday November 29th
3:00 pm and 6:00 pm

NOVEMBER 1994

ANNECY 95

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ANNECY

Entry Form: Jan. 2nd
Film Sent: Feb. 15th

ASIFA EAST
THE INTERNATIONAL ANIMATED FILM SOCIETY
(NEW YORK CHAPTER)

A program of the New York Foundation for the Arts

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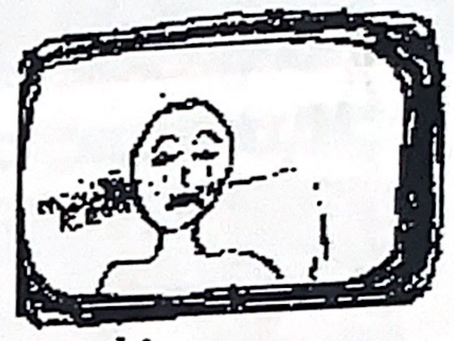
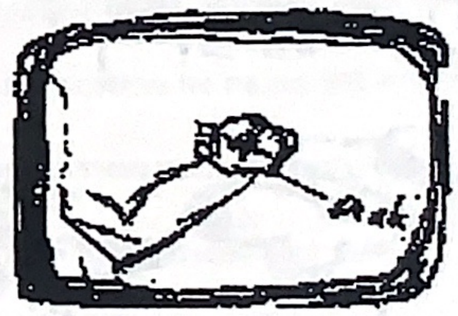
ANIMATED LIVES

by Susan Stoltz

Challenged by the need to produce a film with professional standards and faced with the reality of major budget cuts in 1992, I brought my film production company, Big Red Productions (BRP) to work in collaboration with Hospital Audiences, Inc. (HAI) on an animation project at NYU Medical Center-Rusk Institute. Among the young rehab patients was a 17-year-old named Madeline Figueroa. Madeline, a wheelchair-bound patient and aspiring poet, would go on to direct and animate her own film. She transformed her poem and images of childhood, dreams and reflections on the loss of her amputated leg into a moving public expression of grief, sadness and beauty. Her three-minute 35mm animation film, "Hospital Dream," premiered at MoMA in 1993 as a selection for the New Directors/New Films Festival, where she was the youngest director in the festival's history. The film continued to win awards and is currently on tour in New York State with NYSCA's Set in Motion program. But perhaps most importantly, it has inspired others.

(cont'd page 5)





© Storyboards by Caridad

•S C R E E N I N G•

Museum of Modern Art

Tuesday, November 29

3:00 p.m. and 6:00 p.m.

BORIVOJ DOVNIKOVIC BORDO

ANIMATION FROM ZAGREB

Ceremony, 1965, *Curiosity*, 1966, *Krek*, 1967, *The Flower Lovers*, 1970, *Second Class Passenger*, 1973, *Learning to Walk*, 1978, *One Day of Life*, 1982, *The Exciting Love Story*, 1988.

The program will play at 3:00 p.m and at 6:00 p.m. and Mr. Dovnikovic Bordo will be introduced by David Ehrlich at the 6:00 p.m. performance. . For thirty years, one of the pioneers of The Zagreb Film studio, Mr. Bordo's films show warm and humerous aspects of everyday life,. He has taught animation around the world and is the author of a manual on animation technique. He has been the Executive Director of the prestigious Zagreb International Animation Festival and is the current Secretary General of ASIFA. The program is organized by Adrienne Manci, Curator, Dept. of Film & Video. screening at MOMA.11 West 53rd Street, NYC.

© "one Day of Life" B.Dovnikovic

Jan Svankmajer's "Faust" — Film Review

A feature film by Jan Svankmajer, Czech animator, combines live action, claymation and puppetry. What better story than Faust?. Svankmajer's world of Faust is wildly surreal with Faust himself a kind of every man who takes a leaflet handed out on the street, a map of the city, and his adventure begins. The pact with the devil begins in an empty theater, entlcing this everyman (Petr Cepek) to play the role of Faust. Faust is human and a wooden puppet. Mephisto is made of a human/clay face that at one point astonisingly rolls off into three separate parts, blinking and toothing into the countryside. There are: a life-sized puppet joker, giant stomping and growling puppet devils, hard working doomed to fail huge and teeny tiny puppet angels , and scads of teeny tiny puppet devils, nicely visualized climbing out of a giant puppet heads like ants. There is puppet thunder, a severed leg, a scene where Faust walks on water, and a scene where the puppet master prepares a female puppet for Faust, attaching a mustache just so.

ANIMATION STUFF FOR SALE

ANIMATION PAPER - UNPUNCHED - 16LB. 500 IN A REAM $12. /

ANIMATION CELS. 100 IN A REAM $25./ OXBERRY PUNCH $50. /

OXBERRY PEG BARS $5 EACH./OXBERRY SCREW IN PEGS $5 PER

SET. /2 FIELD CELS. /3 FIELD CELS./ ANIMATION PAINT - /CEL VINYL

$1 PER LB AND $5 PER LB./1 TABLE TOP ANIMATION SET UP -

WOODEN DISC $30. /SIGNAL CORPS PEG BARS AND SCREW IN

PEGS. /PANETONE PAPER. / RAPIDOGRAPH CLEANING MACHINE

$5. WINSOR NEWTON OXGALL LIQUID $1 PER BOTTLE./MUCH

MORE: CONTACT: CHELSEA ANIMATION PHONE:804-353-0793

(continued from Page 2)

This past spring, I started working with a group of four 15-year-old girls. Ariarne, Rebecca, Loribel and Caridad, all students at a New York City public high school, came to the second collaboration of HAI and Big Red Productions through the School Health Project of the Division of Adolescent Medicine of St. Luke's Roosevelt Hospital and social worker Melissa Mack. They are currently at work in my studio on "Quinceneras," a 16mm collaborative animation film made with silhouettes, paper cutouts and paint on glass. The film evolved from autobiographical stories about mother daughter relationships, one story of a teenage mother, one of abandonment and homelessness, one of choosing to be a writer rather than a scientists against her mother's wishes. This autobiographical element, along with the fact that they are working on something that is wholly their own, gives them the commitment to the process which successful animation requires. All expressed a need to take their stories public. The traits they share are powerful, as is the work they are creating together. At fifteen they believe that what they are doing will help others like them, that it will be good for the world and, that things can and will get better. The experience of creating an animation film takes young filmmakers and their work on a journey far beyond the life of the project. It inevitably changes their lives. For the creators of Quinceneras, now immersed in the process, it gives them a focus, a means of recognition, a claim to something of their own and a sense of control. When I asked Caridad what if felt like to be a filmmaker, she replied, :"It feels good. You have the power. You have the brush in one hand and the pen in the other, it's what you say goes."

> **"IT FEELS GOOD. YOU HAVE THE POWER. YOU HAVE THE BRUSH IN ONE HAND AND THE PEN IN THE OTHER, IT'S WHAT YOU SAY GOES." - CARIDAD**

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ASIFA-East 1994 -1995 Schedule

(Subject to Change)

Board Meetings at Buzzco:
December 7th, 6:30 pm
January 4th, 6:30 pm

Screenings at NYU Tisch School of the Arts:
November 29th, 3:00 and 6:00 pm
December 15th, 6:00 pm

ASIFA-East Annual Film Fest:
January 29th, 1995

Submissions for Newsletter:
December Issue: November 30th
January Issue: December 30th

Guidelines for Submitting to ANYMATOR

All ASIFA-East members are welcome to submit articles and notices to the ANYMATOR. Whenever possible, please submit UNFORMATTED (no columns, paragraphs, caps, etc.) material on a 3 1/2" MacIntosh disk, or an IBM diskette configured to be read by a Macintosh. If it isn't possible to submit a computer disk, please send, fax or e-mail a copy of the article along with any "reproduce-able" black and white artwork.

Submit to: Margaret Frey, 951 Amsterdam Ave.,#2C, NYC, 10025. Fax: 212-666-8926. e-mail@dagart.aol.

Conferences and Events

ANIMEast '94

NOVEMBER 11-13, 1994
Brunswick Hilton & Towers, East Brunswick, NJ. The entire spectrum of Far East Fantasy will be represented in screenings and panels which feature Live Action movies, Shoujo anime & manga. Hong Kong Cinema. Japanese Monster movies and much more! Featuring Guests of Honor, Koichi Ohata and Peter Chow. Jackie Chan's "The Protector," and Tsui Hark's "The Warriors of Zu Mountains". Dubbing Workshop,
Art Show and other events.
For more information:908-719-9770

VIRTUAL REALITY EXPO '94

NOVEMBER 29-DECEMBER 2ND. The New York Hilton & Towers NYC. The burgeoning field of Virtual Reality holds interesting opportunities for animators.
The workshops are expensive but exhibit hall pass and video demonstrations are affordable. Hours: Tuesday, Nov 29 - 4:30 p.m. - 6:30 p.m., Wednesday, Nov 30 - 10:00 a.m. - 6:00 p.m., Thursday, Dec 1 - 10:00 a.m. - 4:00 p.m.. Contact:800-632-5537. There will be over 60 virtual reality hardware and software companies on site.

SHOWBIZ EXPO EAST

JANUARY 5-7 4TH New York Hilton and Towers.
Each year the ShowBiz Expo offers free exhibit passes to ASIFA-East members who care to attend.
FAX: (714) 513-8481.

HIROSHIMA '94

by Steven Subotnick

I am glad I had a chance to attend Hiroshima '94. Since I had a film in competition, I decided to make the long journey this summer. Although it took me about 24 hours from door to door, the festival was well worth the trip. Japan is easy to travel in once you get there, and Hiroshima is a surprisingly beautiful city considering how recently it was rebuilt. The festival was located in a complex called the Aster Plaza, which sits next to a river that flows through the center of town. The Peace Park and the Museum of Art were nearby. The Aster Plaza turned out to be a very convenient place in which to have the festival. Western and Japanese-style hotel rooms are on the top floors of the Plaza, and all the screening halls, meeting rooms, and exhibits were located in the same building.

> "I felt I was at a FESTIVAL, not just a schedule of screenings"

Outside the two theaters, vendors set up stalls selling laser disks, souvenirs, and box lunches called o-bento. Having all this in the same building made attending the festival fun and easy. I could get most of the screenings without rushing, and even had time to eat a quick o-bento of rice, fish and pickles.
The festival was very well organized. My congratulations to Sayoko Kinoshita (the festival director), and the festival staff. The staff was polite and hard working. They were highly visible, and always ready to help. For example, one staff member went out to the train station to purchase my return ticket for me at the end of the festival. Sayoko generated a tremendous amount of warmth and enthusiasm throughout. I think one reason the festival works so well is that Sayoko has a vision of animation's potential as a medium. I am also happy to report that the festival paid a lot of attention to the presentation of the films: the screenings and events started on time; the films were always in focus; and the sound levels were consistently good. All the competition and most of the special screenings were very well attended by the public. There seems to be a genuine interest in animation in Japan. The audience was polite and attentive; patient even through difficult films.
(Continued on page 9)

(HIROSHIMA '94 - Continued from Page 8)

One of the most important aspects of a festival is the selection committee. This year's members were Michel Ocelot, Robi Engler, Christine Panushak and Nobuhiro Aihara. The films they selected were for competition were all of high quality and represented a wide range of techniques and aesthetic interests. The work included beautiful art abstractions, entertaining narrative films, traditional cel animation, and the latest computer techniques. The International Jury was made up of Susan Young, George Schwitzgebel, Fedor Khitruk, Huguette Parent, Nikola Majdak, and Renzo Kinoshita. Unfortunately, Susan Young had to leave the festival early. The rest of the Jury went on to pick a total of 20 winners in various categories.I'd like to mention a few memorable works that exhibit some of the variety of the selection. One film that stands out in my memory is "REVOLVER", by the Swedish filmmakers, Jonas Odell, Stig Bergqvist, Lars Ohlson, and Martti Enstrand. This film in black and white is a visually stunning series of cycles which are both humorous and disturbing. Another work, "TABLEAU D'AMOUR", is from Berious (France). It uses advanced computer imaging techniques to create a lush image of swimming, dancing and transforming bodies. "WORMHOLES", by Steven Hibbenberg (USA) is a drawn film which explores the idea of relativity in a wry and visually inventive way. "THE CREATION" by the German filmmaker Thomas Meyer-Hermann is a drawn film that describes the beginning of the world in a witty send-up of evolution.

I was also very interested to see the work of Nobuhiro Aihara. He is an abstract and experimental filmmaker working and teaching in Japan. His films (he has four hours worth!) are lyrical, playful, and almost entirely visual. It was a real breath of fresh air to see his films.

(Continued on Page10)

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There were a number of special screenings during the week. The honorary president of the festival was Faith Hubley and an entire screening called Animation for Peace was devoted to her films.

Other special programs included the Panorama screenings, an Homage to Paul Grimault, a retrospective of Aardman Animations, Animation for Children, "THE LION KING", a collection called Best of the World, MTV spots from the USA, Europe and Japan, and a Computer Graphics Seminar by ILM about the making of JURASSIC PARK. I found ILM's presentation somewhat embarrassing. Halfway through a rather dry presentation, the speaker (a computer artist at ILM) played his own compositions on an electric guitar, and not very well I'm afraid. I thought an intermission would have been a better idea.

In addition, the smaller of the two theaters was devoted almost entirely to viewing animation from various Asian countries. Japan, Indonesia, Vietnam, Singapore, and The Philippines were highlighted.

One of the great things about this festival was its energy. I felt I was at a FESTIVAL, not just a schedule of screenings. This was due to the energy of the staff, to the quality of the films, to the housing of the entire festival under one roof, to the attention paid to its presentation, and in part to the parties. Hiroshima 94 had great parties. The welcoming party was a semi-formal affair with linen tablecloths, a gorgeous array of buffet dishes, beer, sake, whiskey, speeches, and live music (first an invigorating performance by traditional Japanese drummers, followed by a string quartet). The mid-Festival picnic was a beach bar-b-que held on an island in the inland sea. On our way, we watched fishermen catch octopi for the meal (one lucky octopus was saved by Marcella Ehrlich, who threw it back into the sea from the deck of our boat). There was a rooftop Yakatori party one evening where filmmakers were cajoled into performing songs from their homelands. And the closing party was a replay of the welcoming party.

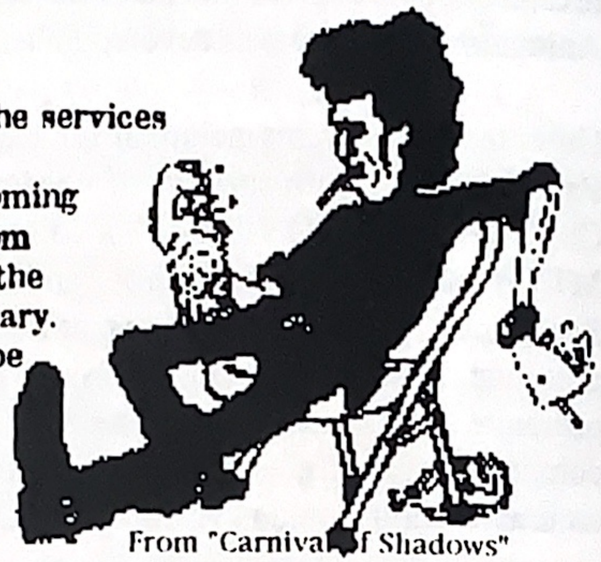
I had a great time. I found Hiroshima 94 to be stimulating, educational, and fun. I encourage anyone who can to make the trek to the festival.

-END-

• N E W S •

Member News

J.J. Sedelmaier volunteered the services of his company to develop an animated intro for the upcoming **ASIFA-East Film Festival. Tom Warburton** will be developing the piece which will debut in January. Entry forms for the fest. will be included in the next issue.



From "Carnival of Shadows"
© 1994 Preternatural Prods

Debra Solomon's film "Mrs. Matisse" was shown at the NY FilmFest in September and won Special Mention in the short film category of the Venice Film Festival.

ASIFA International presented the annual "**ASIFA Prize**" to **Paul Driessen** at Ottawa this year, presented with the dedication "From his early animation on **YELLOW SUBMARINE** to his latest masterpieces, Paul Driessen has created a body of work distinguished by originality, humour and unique combination of experimental art with the classic cartoon.."

Congratulations to **Michael Sporn and his crew** for the nominations of Cable Ace Awards: Nominated were: *Whitewash* and *Country Mouse and City Mouse.*

The World of Mirth in Richmond, VA presenteec "An evening with **Ken Brown**" on October 15th. Ken is a NYC filmmaker, photographer, cartoonist and designer.

Copyright Ken Brown

"ANIM-ODDITIES", the animated series featuring **Eric Fogel's** "The Head", **Sam Keith's** "The Maxx" and **John Moynihan and Greg Pair's** "Carnival of Shadows" is tentatively scheduled to debut on MTV on December 18th.

MEMBER NEWS (cont'd)

Bill Plympton and Michael Sporn donated production cels from some of their films to help raise funds for the Peggy Deane Scholarship Fund sponsored by the Greater New York chapter of MENSA. As part of the event MENSA presented a Bill Plympton program, "TOONING IN" on November 6th, at the Cinema Village Theatre (including "25 Ways to Quit Smoking": and "How to Kiss") An original cel was the door prize.

Matt Sheridan and Nancy Keegan have just completed *Sophie,* a two minute, color, cel animated film. Sophie is a "pissed off" cat who seeks revenge on the owner who tortures her with various cat toys including the indomitable Maxi-Mouse! In addition, **Matt Sheridan and Kim Mack** recently completed *What's the Name of the Game?.* a 15 minute, live-action, experimental narrative film. Both will screen a the **Tribeca Film Center** on Friday, December 9th at 8:00 p.m.

***Jerry Beck's** new book "50 Greatest Cartoons" is available in bookstore near you. Jerry is in NYC to do some work for the newly formed Nickelodeon Features division of Viacom.*

Chelsea Animation has taken a new direction. **Janet Scagnelli** is making a one hour film on animation history. And with **Pat Tashjian** and **Lynda Fleet**, Janet is also making a half hour video, the story of peace activist Marii Hasegawa who was President of the Women's International League for Peace and Freedom (WILPF - founded in 1948).

Kim Kimmelman's, *The Heart Knows Better* , a 60-second anti-prejudice film, is getting around and doing good for the people who are seeing it.. ESPN has been broadcasting *The Heart Knows Better,* Internationally, in Latin America, Mexico, Australia, and China. The National Assn. of Theater Owners have shown it at theaters across the country.

FESTIVALS

BERLIN INTERNATIONAL FILM FESTIVAL.

FEBRUARY, GERMANY.
ONE OF THE WORLD'S TOP INTERNATIONAL FESTS. NEARLY 30,000 ANNUALLY ATTENDING FEST AND CONCURRENT EUROPEAN FILM MARKET/45TH YR. CONTACT LYNDA HANSEN/AIFA HOTLINE, NYFA, 155 SPRING ST., NEW YORK NY 10013 (212) 366-6900 X 333.
FAX (212) 366-1778.
FEST DEADLINE NOVEMBER 18.
CONTACT: INTERNATIONALE FILMFESTSPIELE BERLINE, BUDAPESTER STRASSE 50, D-10787, BERLINE, GERMANY; TEL: 49 30 254890; FAX 49 30 25489249.

EDUCATIONAL FILM AND VIDEO FESTIVAL, CALIF. 25TH ANNUAL COMPETITION -

ENTRIES MUST HAVE BEEN COMPLETED JANUARY 1993 TO DECEMBER 1994. RECOGNIZED AS ONE OF PREMIERE US FESTS FOR NON-THEATRICAL MEDIA, NEFVF IS ACCEPTING ENTRIES FOR ITS 25TH ANNUAL COMPETITION. IT INCLUDES ANIMATION, CLASSROOM PROGRAMS, MEDICAL/HEALTH PROGRAMS, TRAINING/INSTRUCTIONAL, PUBLIC SERVICE ANNOUNCEMENT, SPECIAL INTEREST VIDEOS. IT IS A "GATEWAY" COMPETITION FOR OSCAR CONSIDERATION; GOLD APPLE WINNERS ARE ELIGIBLE TO COMPLETE IN ACADEMY'S DOCUMENT AND SHORT SUBJECT CATEGORIES.
DEADLINE: DECEMBER 1,
CONTACT: COMPETITION DIRECTOR, NATIONAL EDUCATIONAL FILM & VIDEO FEST, 655 THIRTEENTH ST, OAKLAND CA 94612;
PHONE:(510)465-6885.
FAX: (510) 465-2835.

COMING NEXT MONTH:
ASIFA-EAST FEST ENTRY FORMS

INTERNATIONAL FILM FESTIVAL/GOLDEN GATE AWARDS COMPETITION.

(38TH ANNUAL) BY THE SAN FRANCISCO FILM SOCIETY. AUDIENCES AVERAGE 40,000. OVER 175 BAY AREA MEDIAL PROFESSIONALS JUDGE THE WORKS; TROPHIES AND CASH AWARDS IN THE DIVISIONS OF FILM/VIDEO (SHORT NARRATIVE, ARTIST PROFILE, ART WORK, ANIMATION, HISTORY, CURRENT EVENTS, SOCIOLOGY, ENVIRONMENT). OTHER CATEGORIES: NATURE, BIOGRAPHY AND MUSIC VIDEOS. FORMATS: 70MM, 35MM, 16MM, 3/4", 1/2". CONTACT: BRIAN GORDON, SF FILM SOCIETY, 1521 EDDY ST., SAN FRANCISCO CA 94115-4102; (415) 567-4294; FAX (415) 921-5032.

SANTA BARBARA INTERNATIONAL FILM FESTIVAL.

FEATURES, SHORTS, DOCUMENTARIES, ANIMATION AND STUDENT FILMS. AWARDS INCLUDE BRUCE C. CORWIN AWARD FOR ARTISTIC EXCELLENCE. FORMATS: 35MM, 16MM, 3/4". ENTRY FEE $35. CONTACT: DIANE DURST SBIFF, 1216 STATE STREET #710, SANTA BARBARA CA 93101; (805) 963-0023,
FAX (805) 962-2524
DEADLINE: DECEMBER 30

UNIVERSITY OF CENTRAL FLORIDA INSTRUCTOR

TO BEGIN TEACHING AUGUST 1995. MFA OR MA REQUIRED, PH.D. PREFERRED. TENURE TRACK POSITION WITH THE SCHOOL'S FILM DEPT. SEND RESUME, 3 LETTERS OF RECOMMENDATION AND SMPLES OF YOUR CG WORK TO DR. RICK BLUM, CHAIR, ANIMATION SEARCH COMMITTEE, FILM DIVISION, PO BOX 25000, UNIVERSITY OF CENTRAL FLORIDA, ORLANDO FL 32816-1344.

RESOURCES

NY FOUNDATION FOR THE ARTS

Awards Artists' Fellowships to individual NY artists. Applicants must be 18 & older, resident of NY for at least 2 years. - NYFA
(212) 366-6900.

FILMBABIES COLLECTIVE

A co-op of NY-based writers & directors, seeks new members with short films for screening series (16mm, under 15 min.). Filmmakers must reside in NY area. For more nfo, contact: PO Box 2100, New York NY 10025 (incl SASE); (212) 875-7537.

PHILADELPHIA IND. FILM/VIDEO ASSOCIATION

Provides small prod. grants, primarily completion funds, to non-commercial, ind. film/video/audio works by PIFVA members based in the greater Philadelphia area. PIFVA 3701 Chestnut St. Philadelphia PA 19104 (215) 387-5125.

FILMS/TAPES WANTED

47 Galleries, computer bulletin board service that promotes ind. artists & producers nationally, is looking for narrative, experimental, doc, animation & performance films/videos to be sold on VHS through bulletin board systems. Send: VHS, description of tapes, resume, SASE to: 47 Galleries, 2924 Bellevue Ave., Los Angeles CA 90026.

THE FUNDING EXCHANGE

Provides funds for independent Media - documentary film and video projects in preproduction or distribution stages only. Deadline: December 1. Projects must address critical political & social issues, have highly developed distribution initiative & have ability to be used for political advocary &/or organizing purposes. Producers utilizing alternative forms of sodial issue doc making are encouraged t apply. Appls will not be faxed. Write or call: Funding Exchange, 666 Broadway, #500, New York NY 10012 (212) 529-5300.

INTERMEDIA ARTS/MCKNIGHT INTERDISCIPLINARY FELLOWSHIPS

Offering 5 awards of $12,000 to artists producing innovative interdisciplinary work. Deadline Nov. 10. Contact Melanie Nyberg of Al Kosters, 425 Ontario St. SE, Minneapolis MN 55414 (612) 627-4444.

UNIVERSITY OF CENTRAL FLORIDA - COMPUTER ANIMATION INSTRUCTOR

To begin teaching August 1995. MFA or MA required, Ph.d. preferred. Tenure track position with the school's film dept. Send resume, 3 letters of recommendation and samples of your work to Dr. Rick Blum, Chair, Animation Search Committee, Film Division, PO Box 25000, University of Central Florida, Orlando FL 32816-1344.